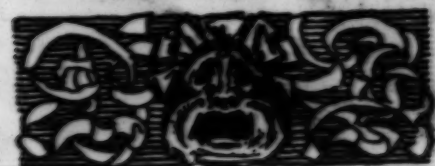


THE NEW YORK



DRAMATIC MIRROR

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PRICE TEN CENTS.



LILLIE MAY WHITE.

THE MATINEE GIRL



When some one arises who can write good original plays we shall return thanks double-fold, for we shall have not only the plays, but we can retain the memory of our good books unspoiled by their making over for dramatic uses.

A good book gives you a glorious chance to build up personages really your own, helped out only by the author's suggestion. Old-fashioned books carried their disillusionizing shock right with them in the pictures, but we of the new century get the far in the theatre.

The illustrations which artists of the past used to give the authors of their day were distortions, leading to the author and offensive to the reader.

Since then our artists have grown kinder. We have Remington, who draws horses and cowboys so well that we long in vain to see him do girls and men in gaudy clothes, riding tops and dinner coats, just to see if they'd have the same tang of reality that makes us want to hear his horses snort and his Indians weep.

True, we have our Gibson and our Christy nowadays, who give us marvellous creations rather than reproductions. These are the pictures we try to live up to, these people of Gibson's and Christy's, and we can fancy an author passing in awe when he sees the first proofs of his pen-and-ink people illustrated. They must be far more beautiful than he ever intended!

But beautiful pictures will always please, and in these days of growing realism there are some who grope for idealism in everything, carrying a candle instead of the lantern of Disraeli, for candlelight is dim and merciful.

When our canny playmakers take ideal book literature, especially that which has been illuminated with cornice pictures, and transplant it to footlight land, the imaginative reader who has become an auditor suffers a sort of mental operation as though some one were pulling out his fascia, one by one, with a doctor's forceps.

This kind of dentistry is never painless, and as no cocaine can be injected into the brain cells, the after effect is something as though one had enjoyed a good dinner from the soup to the cheese, and had gone back over the same ground from the cheese to the soup.

Naturally the second time plays are disappointed. That is why the play that is a play, and that never was a book, and that is not handicapped by rehearsed imagination, is the only sort of play that will be recognized when this fad for dramatization is past.

One critical crank, who has to see every new play that comes out whether he wants to or not, confesses to the fact that he never reads any of the popular novels, for later or sooner he will be obliged to see the same thing on the stage.

In this way he preserves his critical digestion, although his disposition and complexion have long ago been ruined, his emotions warped, and his sensibilities ossified by his professional duties.

Soldiers of Fortune was a tough proposition for any actor to undertake. It was conceived by Davis and illumined by Gibson, who fitted halo to the girls and Three X noble emotions to the men—qualities that he carries in his pen point and expresses with invisible ink.

Between book covers Soldiers of Fortune penetrated to the innermost circles. It received the benediction of bondholders, and was seriously discussed at pink teas.

While its people, as Davis made them, were a trifle too well mannered and magnificently noble to be true, they were charming, pleasing, and delightful to meet—in books.

Then Gibson took them in hand and added his touch of divine unreality. He made Clay a giant, with the suggestion of a cornet and pointed shoulders.

He gave him a splendid largeness that made his a foregone conclusion that either Mr. Fav-

sham or Mr. Hackett would eagerly grasp the opportunities offered by the role. The women when Gibsoned became goddesses. We hung them in our dining-rooms to give the apartments tone, like the organ in Maggie Murphy's parlor that Harrigan sang of long ago.

Really, all you need now are a few \$2 Gibsons and a Barye lion in plaster to be credited with an artistic temperament, so potent is the spirit that an artist puts in his work.

Robert Edson, who has never been known to swashbuckle even a little bit, who isn't at all Greek goddy, and whose legs are non-contributory, boldly ups and appears as Clay.

It is a tribute to the sturdiness and substance that have always marked this actor's renditions that he not only dares the role of Clay, but that he dares it.

His Clay is more real and human—more man—than the book Clay. But he has no thrills with him, and carries his starship as though it were a pocket handkerchief. Edson is the only actor on the stage today who is absolutely Fluke-like in the simplicity of his methods. His entrances and exits are notably so. He disdains every theatrical tradition. He leaves out every glance, every gesture, every tone that ordinarily would be employed to convey and to accent his effects. At times his acting and his utterance convey the impression of an absolute lack of deliberation.

In these days of eye rolling beauty stars, such methods and such manliness command admiration. And real critics have said that such courage predicts great things to come.

But while the Willie Winterish few, the educational and intellectual, may applaud—or I believe they repress applause nowadays—we Matinee Girls like a few thrills in our.

You can afford to disdain stage tricks if you happen to possess a limitless dynamo of personal magnetism that sends its volts over the footlights and conveys effects through mere silences.

Without these vibrations in working order the rendition of a part—and especially of a Davis-Gibson part—leaves you cold and unimpressed except with the intellectual intelligence and daring of the star.

The brain is reached keenly, but the heart isn't touched the least little bit. Heroism may not be flaunted like a plume in the cap, but it must be worn as gracefully as a rose in the coat. You can't hurry over it and at the same time reach the hearts of the mob.

The realistic school calls imperatively for real clam pie, or else you must learn to send dramatic Marcougrames.

The Soldiers of Fortune girls are weighted with the handicap of the two idealists, the story writer and the artist.

The painfully up-stage Alice of the book is missing. In her place there is a nice girl who would probably be more possible in real life. Hope is throaty as to voice and funny as to coiffure.

When she prattles about being not out yet, with her hair on the top of her head and a party train, you can't help thinking of shy Jane, who didn't seem the same when she came back to the village.

But just imagine what a strain it must be to attempt to portray an R. H. D. girl with a C. D. G. tag!

De Maurier's Tribby was easy in comparison. Cleopatra was a shadow of a girl, and Carmen a mere just!

It is a fact that every one in the play at the Savoy can boast a certain reality that has a fascination. They suggest ghosts that have taken on the flesh and have thereby lost the charm of their spirituality.

Especially the MacWilliams of the play, who, in no way like the man in the book, is a half Southern, half Western Remingtonian type, who exerts some subtle charm over the audience. This man, if taken earlier, would have made a great Matinee Idol.

And Captain Burke, who, with a delightful brogue, exactly expresses the easy going, devil-may-care, thoroughly concentrated Irishman.

This is the sort of Irishman that gets so famed for his honesty and his good nature that he is able to buy Murillo and Gainsboroughs in Pittsburgh, Pa., that he sells to art connoisseurs in little old New York at a considerable advance over the purchasing price. Also prayer rugs from Hohokus, N. J.

But the committee that are at present agitating the prevention of the stage Irishman by law would throw up their hats in delight over Mr. Hazard's Captain Burke, which isn't even a little bit like the Barry and Fay, Kennell, John T. Kelly sorts, and others that have made the flannel-mouthed variety so famous that it is mistaken for a national type.

THE MATINEE GIRL.

LILLIE MAY WHITE.

Among the new stars of next season will be Lillie May White, the subject of *The Mirror's* first page picture this week. She will appear in *A Woman's Sacrifice*, a new drama by Frank J. Marshall and John A. O'Rourke. The play is to contain a number of novel situations and is bristling with stirring incidents and designed to elicit a popular chord. Miss White will have a sympathetic role in Jean Jones, the woman who makes the sacrifice. There are many strong characters in the play. The production will be under the direction of George W. Heath, who promises a fine comic investiture and an able company in support of his star.

SOL SMITH RUSSELL'S WILL.

The will of the late Sol Smith Russell was filed for probate in Minneapolis May 14. It shows an estate, mostly realty, valued at about \$150,000, and bequeathed to the widow, Mrs. Alice Adams Russell.

ENGAGEMENTS.

Low H. Novocomb and Fred G. Harris, by Broadhurst and Corrie, for Sweet Clover.

By J. M. Ward and E. L. Cressy, for A Gambler's Daughter (Eastern): Alice Willard, George Lyle Fox, Helen Cameron, and J. J. MacDonald. For A Gambler's Daughter (Western): Fred L. Ford, James Norval, and H. C. Harrison. For A Gambler's Daughter (Livingston): Anna Hartman, Charles F. Southworth, and Dave A. Flynn.

Harry Norton, for Wall and Becker's Summer Opera company in Milwaukee.

George H. Sumner and Alice Archer, by Shipman Brothers, to head the cast of A Hot South Major. Richard Lambert, as advance representative of this company.

Charles A. Stedman, re-cast for Our New Minister.

Cora Quinton, re-cast for The Fatal Wedding.

Stella Tracy, to follow Paula Edwards in The Show Girl.

Mr. and Mrs. Charles Walcott, with Blanche Bates.

RECOLLECTIONS OF ROSE EYTINGE.

Willie Collins a Surprise—Charles Reade's Eccentricities—A Clergyman "Converted."

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Among the literary men whom I met while in London, perhaps Willie Collins was as great a surprise, and, in a way, as great a disappointment as I ever experienced in a first meeting with a "notable." In all Mr. Collins' stories I had read, his men, especially his villains, had been big, portentous, heavy men; while he, in his own person, was the exact opposite of all these, and certainly in dealing out all these fine proportions to his characters, Willie Collins displayed a modesty not usual among persons of his craft.

He was "the mildest-mannered man," and almost the smallest I ever met, who was not positively a dwarf. His hands and feet were almost dwarfed, and as he sat perched up on a rather high chair at his writing table, with his grizzled beard flowing over his breast, and his low, soft voice flowing out in soft, silvery accents, his head surmounted with a quaintly shaped skull-cap, he looked rather like a wizard who had fallen under the ban of his fairy godmother, and in her anger she had deprived him of his legs.

The first time I met him, he was suffering from one of his frequent attacks of gout. I remember, when I mentioned this circumstance to Charles Reade, Mr. Reade said—and there seemed to me to be a sort of gusto, a sense of satisfaction in his tone: "Ah! Willie has been drinking champagne! He will do it, though he knows 'tis poison to him. The very moment he gets a bit better, off he will trot to the club, and have a good 'tack-in' of lobster and champagne, and so gets another attack."

This gloating—as it were—over the weakness of his literary brother, struck me as particularly human, for this was precisely one of Mr. Reade's many weaknesses. His enemy was dyspepsia, and any deviation from simple fare was sure to be followed by a sharp attack of this malady, with the inevitable result of reducing him to repentance, abstinence, and bad temper.

He was under the influence of these combinations when, one day, I visited Covent Garden with him. With the inconsistency that so often marked his conduct, he bought for me the rarest fruit, and the most beautiful plants, exhibiting in his selections the finest taste, and the most lavish generosity; and then he dragged me, shame-faced enough, through the length of the market, begging of every stall-keeper the gift of a bruised peach, of which dainty morsel he expressed himself extravagantly fond.

I think it is conceded that Charles Dickens was a powerful teacher of Christian charity; and it was once my privilege to be his apostle, and the knowledge of this came to me in rather an odd way. I was crossing the Atlantic on my return voyage, and as I sat huddled in my stateroom, looking, as I always do, on shipboard, more like a bundle of rags than a reasonable woman, I noticed among my fellow passengers a venerable looking, white-haired man, in the garb of a clergyman. One day the captain, with whom I had crossed many times, said this old gentleman had wished to be presented to me. I consented, thinking that, knowing my profession, the minister felt it his duty to make an effort to convert me. I was quite wrong; it was, on the contrary, to thank me for having been the cause of his conversion. The means of my doing this, summarized, were these:

This old man had been educated a Baptist of the most severe type, and had never read a novel or any work of fiction. The mental illness of a brother-in-law had occasioned this, his first visit to Europe, the imperative condition being that, while it was dangerous to oppose his change, it was equally imperative that he

should be closely and constantly watched and accompanied everywhere he chose to go.

One night, during my London engagement, this brother-in-law of my new acquaintance, finding himself in front of the Olympic Theatre, where I was playing Nancy Sykes, walked in, and his relative was forced to follow him. To use the words of the old man, "I felt that I was walking through the gates of Hell," and he proceeded to describe his feelings and experiences. At first, his horror at finding himself in a theatre swept away every other thought, but gradually he found himself becoming more interested in poor Nancy, the womanhood of the poor creature shining out amidst the gloom and wretchedness and sin of her surroundings. In short, he told me that when the curtain fell, he awakened to the truth that he had received one of the deepest, most far-reaching lessons in Christian charity of his life, and he felt profound gratitude to Charles Dickens for having given the world the story, and to me for having revealed it to him.

This confession, as it were, on his part led to long talks between my convert and myself, with the result that he expressed the determination to enter upon a new course of reading of humanity, which, beginning with the great teacher, Shakespeare, should include all the standard writers of English fiction from the Elizabethan to the Victorian era.

That he carried out this resolution I know, for the acquaintance which was begun under such unusual circumstances, ripened into a friendship which was only brought to an end by the death of my friend, ROSE EYTINGE.

CUES.

The many friends of Miss May Spooner forcibly reminded her of her birthday on May 10. She was the recipient of a large number of handsome, useful and costly gifts, and at both performances of *Trelawny of the Wells of the Bijou Theatre*, Brooklyn, on that day the floral offerings that were sent her over the footlights could with difficulty be kept count of by the audience.

Mr. and Mrs. William Haworth returned here from England last week and have gone to their home near Cleveland for the summer. Mr. Haworth was forced by ill health to cancel his engagement with the London Arizona company.

The Board of Directors of the Metropolitan Opera and Real Estate Company was re-elected May 14.

Mr. and Mrs. Kendal had a dispute over dressing-rooms with the manager of the Leicester, England, Royal Opera House, May 2. After the performance that night, when Mrs. Kendal started to make a speech demanded by the audience, the house management turned out the lights and the orchestra drowned Mrs. Kendal's voice. The audience showed its resentment by pelting the musicians with fruit and biscuits.

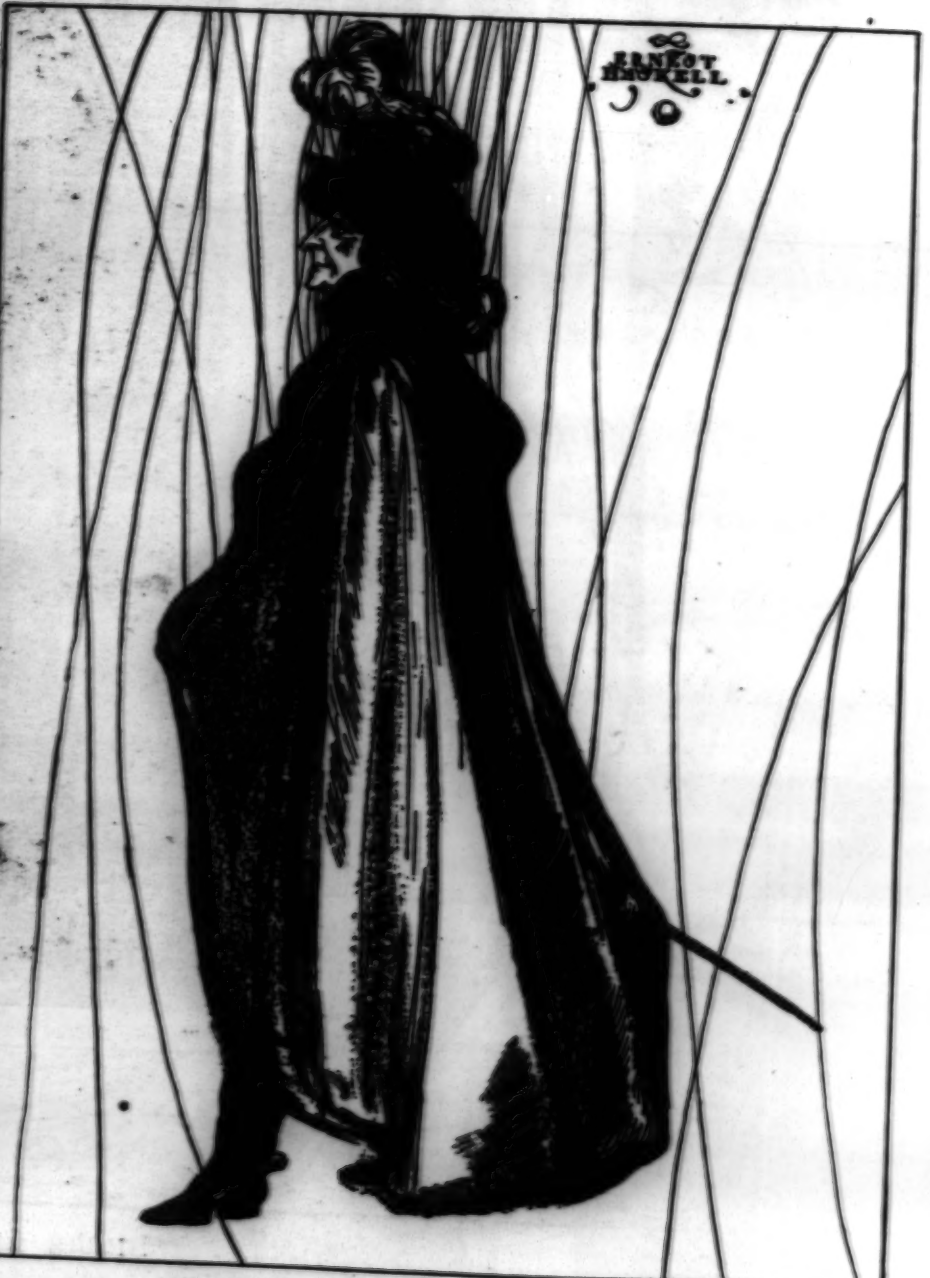
Fisher and Carroll, who recently closed a successful season in Put Me Off at Buffalo, have severed their connection with Frank Hennessy and have entered into a contract for a term of years with George Fennels. Next season they will appear in a new comedy.

Louis G. Menke has been appointed press representative of the new West End Theatre, 125th Street and Eighth Avenue, which opens next September, playing high class combinations. Mr. Menke also handles the press interests of the Metropolitan Theatre, New Star, Huber's Museum, Terry McGovern, Harry Harris, Grace Wolvin, Franklyn Ritchie, and Bryan G. Hughes.

Roland B. Molineux during his confinement in Sing Sing and the Tombs has written two melodramas and two plays. It is said that the playlets will be produced in vaudeville shortly.

Joseph Jefferson addressed the graduating class of nurses of the Presbyterian Hospital at that institution May 15.

During his week at the People's Theatre, beginning June 2, Antonio Mager will present *Othello*, *Hamlet*, *Kean*, and *La Traviata*. He hopes to have an uptown theatre next season.



KYRLE BELLEW IN A GENTLEMAN OF FRANCE.



Mrs. Patrick Campbell answered at the Alvin in response 12-17. Grace George 10-28.

Pennsylvania and John Brothers Circus 9, 10 did come in the morning and it was inferior to what we had seen that we have been accustomed to see here. The Wal Martins of Leach, the Foreman at the Garden in attendance.

The Mrs. Patrick Campbell owned one of the horses while some of the members of her son were in the service. (Alvin) and he was in the service as well, or, at least, I think so. He was in the service of J.P. Williams. The wall-

At the Alhambra 21 a large number of the first appearance of Henry's Wedding Day and derived considerable enjoyment from the performance.

McCabe, the principal comedian, carried plenty of laughter, and was rewarded by a creditable cast. The Melian Trio gave a musical specialty worthy of praise, and the Acrobatic Sisters presented a gem. A circus troupe, headed by Bertie Davis, 1860, headed by the same.

The double act of the Castle Square Opera company 22 with a fair performance of The Mikado to a crowded house. Cavalier's Burlesque and Fragments will also be rendered during the week. Audiences have been numerous throughout the entire season, and the act goes to show that there has been no slackening at any stage of the Season.

The Baldwin-Whitely stock co., which owns the theatre for the purpose of presenting the "Southsides" Home. While the affair was not large attended, a fair sum was netted for this worthy charity. Most of the proceeds were in form of contributions, the donors being Stella Mahew, the Clover Leaf Quartette of On the Runaway Sea co.; John Bell and Gertrude Swartz of A Rag House co.; Eugene Jerre in illustrated songs; Al. Brown, the Cornetist; George Phillips in a song and monologue; and Archie McCall in a musical comedy.

Queen's Hall gave two delightful concerts at the northern Hall in Cleveland, Ohio, under the direction of Fritz, Miss Clara, Miss De Prehn, and others.

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THE USHER.



Ralph DeMare, who is playing with William Gillette in London, will remain in Europe until the middle of August, after the season close making a trip to France and Italy. Mr. Gillette's English tour will end in Liverpool on the 31st of this month. Shortly after that he will sail for this country. Mr. Gillette's tour next season will begin in New England on October 18 and will end in California in March. The attraction will be Sherlock Holmes.

Agropes of Sherlock Holmes and Mr. Gillette's London season, the accounts of the meeting of the shareholders of the Lyceum Theatre Company are not reconcilable with the reports of the pronounced success of Sherlock Holmes that have been wafted across the ocean throughout the dramatic year. It appears that at this meeting last week a good deal of opposition to the present Board of Directors was shown, as the annual report was considered distinctly discouraging, notwithstanding the fact that the profits of Sir Henry Irving's tour in the United States made the results somewhat better than they were the preceding year.

As has been announced, Richard Mansfield will make Julius Caesar his principal production next season. In the early part of the season he will give his repertoire, and the Shakespearean revival will be made when he comes to New York for his annual engagement later.

In Julius Caesar Mr. Mansfield will play Brutus, a doubtful choice, as it would seem that Cassius would be the part for which he is better suited. Arthur Forrest is to play Marc Antony.

Mr. Mansfield will have very little trouble in doing Julius Caesar, as his manager, A. M. Palmer, has bought from Beerholm Tree the latter's entire production of the play, which is elaborate and beautiful. It was to secure this property that Mr. Palmer went abroad recently.

Mrs. Campbell closed her season in Pittsburgh on Saturday. She says that she will return to the United States in August and will play in New York and several other cities. She expects to produce a new play by E. F. Benson and one by Sudermann.

An interesting bit of history, with respect to the property that is now the Actors' Fund Home, is contained in the following letter:

The report, in the current issue of THE MIRROR, of the dedication of the Actors' Home on Staten Island, was of especial interest to me, both because of my hearty approval of the project and of pleasing memories of the old place.

Your account gives the name of the estate as "Beachwood," an orthographical error quite natural. The proper spelling is Beachwood. The property—then a dense wood comprising seventeen acres—was acquired by my father, Oakley Beach, in 1856. The following year, a space having been cleared, he erected thereon a house that was regarded as a fine example of stately architecture of that period. There I passed my boyhood days, roaming in the wood and swimming in the lake; and there, too, my father entertained with lavish hospitality, so lavish, indeed, that years ago when he died there was nothing left to me but these pleasant recollections. The place did not come into the possession of Richard Penn Smith until about 1865, or later. The original house stood until it made way for the present structure.

I write in order that those interested in preserving the historical reminiscences of the place may not go astray.

Very truly yours,

Geo. O. Beach.

Mount Vernon, N. Y., May 16, 1902.

A correspondent of the Sun calls attention to the empty pretenses at the Criterion Theatre that the gallery tickets are not placed on sale until shortly before the performance begins in order that the patrons of that part of the house may be protected from speculators. This correspondent says he has three times stood in line on Saturday afternoons when there were not more than seventy-five persons waiting for the box-office to open, and yet he was unable to secure seats on reaching the window. He adds:

All during the time we were waiting for the box-office to open the speculators or "agents" kept telling the people that they were all kinds of fools for standing there in the expectation of being able to get a seat, for that they (the speculators) had bought most of the seats in the family circle, and they offered to sell any number of these 50-cent seats for a dollar. They also said that the announcements and signs regarding tickets sold on the sidewalk were bluffs. Their predictions were verified in every particular, only the number who were able to buy tickets was smaller than that given by the speculators. They

sold any number of orchestra seats for \$2.50, and I observed that none of these was refused at the door.

The correspondent objects that the praise that has been given the management of the Criterion Theatre for protecting its patrons is both misplaced and undeserved.

It was published recently in a daily newspaper of this city that John Luther Long had collaborated in the authorship of Du Barry. Mr. Long has sent a letter to the press stating that he had nothing to do with writing the play. Jean Richpin, up to date, is the only outside one suspected of having had a hand in the work.

Several of the leading stock managers of the country have declined to enter into the association which several of those who have found difficulty, for various reasons, in procuring the most desirable stock plays are desirous to form with a view to securing a reduction of royalties. There is no doubt that royalties are in some cases excessive, but it is equally true that the best plays are the only plays that stock theatres can rely upon for large profit, and these plays come high.

ALPHONSE AND GASTON PRODUCED.

Alphonse and Gaston, a new musical farce founded on the amusing adventures of two French characters in this country, was produced at London, Ont., Canada, on Monday evening, May 5, to a crowded house. The cast: Alphonse, William Mitchell; Gaston, John Cain; Larry Higgins, John Price; Wally Walker, Peter O. Depey; Ursi, Clack John T. Ternary; Brocho Crockett, G. W. Torrance; Captain, Dave Swift; Jack Scupper, Fred S. Henschell; Widow Garrity, Ada Deaves; Della Garrity, Ethel Courtney; Gladys Pearlflower, Louise Sator; Monna Levi, Marty Moore; Miss Suetta, Margie Tebeau; Miss Diara, Grace Falk; Miss Agatha, Jean Byron; Miss Martha, Lillie Clayton; Miss Ruth, Beatrice Morley; Miss Clementine, Vinnie Hawkins; Miss Ethel, Dora Lindoff; Miss Valmore, Kittie Hawkins; Miss Freda, Vesta Stanton; Miss Waga, Grace La Rue.

The plot of the comedy is, of course, like that of most other musical comedies, a very flimsy affair, but is sufficient to hold the three acts together. It deals with the adventures of Alphonse and Gaston and their party on board of a yacht which starts on a voyage to America. The Frenchmen meet two American girls and fall desperately in love with them, and then their troubles commence. Like all Frenchmen they are politeness itself and try to outdo each other in every act of courtesy, and in doing so get themselves into innumerable difficulties. The second act introduces the two characters "seeing New York," and the scene opens in a gilded gambling room that abounds with comedy situations. In the third act Alphonse and Gaston are at Coney Island. They travel from the Bowers to the West End and from the West End to the Beach in a search for novelties, and find them in abundance. They take a trip in an airship with dire results. They also take a trip in the Ferris Wheel, from which they barely escape with their lives. They are so disgusted with their treatment while in this country that they determine to go back to their native soil, never to return. The company numbers thirty-two people, including a chorus of fifteen women. Following the initial performance the attraction commenced a two weeks' trial run.

THE PRINCE OF PILSEN PRODUCED.

The Prince of Pilsen, a musical comedy in two acts, the book by Frank Pixley and the music by Gustav Lohrer, was produced at the Auditorium, Malden, Mass., last Saturday before a large and very friendly audience. Henry W. Savage is responsible for the production, that is staged by George F. Maroon. The cast: Prince of Pilsen, Arthur Davidson; Hans Wagner, John W. Hanson; Tom Wagner, Lieutenant V. S. N. Iver Anderson; Maurice Dancy, Francis Crocker; Robert O'Connor; Mrs. Madison Crocker, Dorothy Morton; Sidonia, Louise Montrose; Edith, Mabel Pierson; Nellie, Ruth Peabody; Jimmie, Zella Frank.

The music is of a light, catchy order, but meritorious throughout. The book, although it tells no story particularly, is bright and witty. John W. Hanson made a hit as Hans Wagner. His facial expression was especially good, and he gave the part a certain freshness that brought it above the usual German dialect portrayals. Dorothy Morton, as Miss Madison Crocker, also has a part that suits her. Robert O'Connor and Louise Montrose contributed an eccentric dance in the second act that found favor. The male chorus is exceptionally good. As a group of Heidelberg students they sing a college song that is really excellent. The offering is well mounted and the costumes are a credit to the designer, Archie Dunn.

The Prince of Pilsen opens at the Tremont Theatre, Boston, to-day (Tuesday) for a run. Agnes Booth Schofield occupied a box at the initial performance, and a large delegation of Boston newspaper men were in the orchestra.

HORACE LEWIS TO STAR.

Manager Fred G. Berger, who has been looking for an actor to succeed the late Sol Smith Russell in his famous roles, has found one such in Horace Lewis, whom he will star next season in A Foot Loose and a Dancer. A solid season of excellent bookings has been arranged already and an especially strong supporting company will be engaged. The original scenic equipment employed by Mr. Russell will be carried, and the obvious fitness of Mr. Lewis to embody the characters made famous by the deceased player should warrant for him a highly successful tour.

COMPANIES CLOSING.

Otis Skinner, at New York city, May 17.
The Knowles, at Galveston, May 24.
Mrs. Patrick Campbell, in Pittsburgh, May 17.
When London Sleeps, in Brooklyn, N. Y., May 24.
Wilson Theatre company, at Fairfield, Ia., May 27.
Walker Whitelock, at South Bend, Ind., May 19.
Alphonse and Gaston, at Newburgh, N. Y., May 19.
The Night Before Christmas, at Amsterdam, N. Y., May 8.
The Belle of New York, at Warren, Pa., on May 19.
Merry Stock company, at Cairo, Ill., May 24.
Jefferson De Angelis, in A Royal Ragon, at New Haven, Conn., May 19.
Vogel's Minstrels, at Sandusky, O., May 12.
Happy Hoedlger in Boston, Mass., May 19.
Tennessee's Partner at Portsmouth, N. H., May 19.
Princess and Dookstader's Minstrels at Yonkers, N. Y., May 19.
Williams and Walker, in Chicago, June 21.
Annie Russell, in Chicago, May 17.
Maude Adams, at Trenton, N. J., May 17.
Frank Daniels, at Portland, Me., May 17.
James K. Hackett, at Detroit, May 17.
Vogel's Minstrels, at Kenton, O., May 17.
Hay's Comedy company, at Alton, Ill., May 19.
The next season will open Aug. 11.
The Schiller Stock company, at Wilkes-Barre, Pa., May 17.
The Quiver's Daughter (Western), at New Haven, May 17.
E. H. Sothorn, at Newburgh, N. Y., May 17.
The Christian, at Jacksonville, Ill., May 26.
Adelaide Thornton, at Grand Rapids, Mich., May 17.
Her Lord and Master, Herbert Kibbey-Mills Shuman Company, at Washington, N. Y., on May 24.
Kyrle Bellows, at New Haven, May 17.

THE STOCK COMPANIES.

Sarah Truax, leading woman of the Grand Opera House Stock company, Pittsburgh, Pa., is busily engaged just at present in completing the arrangements for the production of her new play, Lady Godiva, to be made by the stock company on June 2. A number of prominent managers have signified their intention of attending the opening performance. Apropos of this production, attention may be called to the large number of original plays by stock actors that have been produced this season. The tendency is a good one and deserves encouragement, which it can be said has in most instances been heartily given.

These stock engagements have been made through the Actors' Society of America: Grace Fisher and Harry Mastayer, with the Columbus Stock company; Edward Lock, with the Syracuse Stock company; Bijou Fernandez, with the Herbert Stock company; Carleton Macey, with the Girard Avenue Stock company; W. H. Tooker and Marie Walwright, with the Bellows Stock company; Max Von Mitzel and Lorimer Johnstone, with the Grand Opera House Stock company, New Orleans; Katherine Fisher, with the Bridgeport Stock company.

Ed J. Le Saint and Nellie Robson have been engaged for the Baker Summer Stock company at South Bend, Ind.

John G. Elwood has signed with the Dorothy Lewis Stock company at the Griswold Opera House, Troy.

Mr. and Mrs. Ashley Miller (Ethel Browning) will close with the Proctor Stock company about June 1 and go to Chicago for a month's visit. They will sail for Europe July 18.

H. F. Canfield has been engaged by Bartley McCullum for his stock company at the Jefferson Theatre, Portland, Me.

Rebecca Warren, late leading woman of the Empire Stock company, Toledo, O., and Will Dean, stage-manager, have signed a five-year contract with Frank Burt and will appear under his management in September, appearing first in East Lyons and later in a new play now being written.

Lee Daniel, with the Spooner Stock company, Brooklyn, last week, has been especially engaged to respond with the organization this week in The Masqueraders, at the Bijou Theatre.

Irving Brooks has been specially engaged to play Ellingham in Shenandoah with the Owen Davis Stock company at the Grand Opera House, Syracuse, this week. Next week Mr. Brooks will play the same part with the Baker Theatre Stock company, Rochester, after which he will return to vaudeville.

The Summer stock company war is on at Albany, N. Y. Two companies are in the field now, and a third opens June 2. Proctor's Permanent Stock opened its second week to big business May 12. Lord Chumley was the attraction, with Wallace Brakins as Chumley. He is a favorite with Albanians. In the cast were also Duncan Harris, Cecil B. de Mille, A. S. Brown, Adolphe Klein, Adeline Raffetto, Ada Lovick, Ethel Browning, and Fanchon Vivian. The opening of Arthur Maitland's Stock company May 12 attracted an audience that tested the capacity of Harmanus Stecker Hall. The play was The Danes in the North, and the production was a success. Mr. Maitland made an excellent Valentine Danes, and the supporting company includes Frances Starr, Meta Maynard, Miss Glendon, Paula Goepel, Fanny Canessa, Edna Hickey, Walter Walker, J. H. Greene, and John Cumberland. Clinton Ten Eyck Clay, of the company, is an Albanian. Mr. Maitland and Miss Maynard and Starr received numerous floral remembrances. The Courtney Elwood company opens a four weeks' engagement at the Empire Theatre, June 2, in Lord and Lady Algy.

This is the final week of Craton Clarke's engagement with the Durban-Shedler Stock company at the Girard Avenue Theatre, Philadelphia, where he has produced successfully Othello and The Merchant of Venice, and now The Lady of Lyons.

Bertha Crighton, for over two seasons leading woman of the Durban-Shedler Stock company, plays her last part as such this week, she terminating her engagement there and entering into arrangement for her starring venture.

Walter Edwards plays an engagement at the Girard Avenue Theatre, Philadelphia, where next week he will appear in Virginius and David Garrick, supported by the Durban-Shedler Stock company, of which he was formerly leading man.

Marion Cuvers is the leading woman of the Alcazar Theatre Stock company, San Francisco, and has held that position throughout the season.

The National Stock company, Forrester and Gregory, managers, opened at the Dohany Theatre, Council Bluffs, Iowa, May 4, for a Summer engagement. The company includes twelve: J. T. Forrester, Garvin H. Dorothy, Frank Gregory, Bert Johnson, Devore Farmer, Elmer Ballard, Dolly Jarvis, Pauline De Rosa, Miss McAlister, Lizzie Johnson, Baby Hope, and Ahlers and Ackerman.

The Grand Stock company, Terre Haute, Ind., presented Self Accused and Camille last week. Mabel E. Griffith appeared as Camille and Ann Lee Willard as Armand. A new play, from the pen of Max Eschman, an Indiana author, is produced by the stock company this week.

James A. Biles has been engaged to play character old men at the Girard Avenue Theatre, Philadelphia, next season.

Florine Arnold and Harry Keenan have been engaged for the Girard Avenue Theatre Stock company, Philadelphia, for next season.

With the close of the present season of the Girard Avenue Theatre Stock company, Emma Madden will terminate her seventh consecutive season at that house. She will not be a member of the company next season, having handed in her resignation. After seven years of hard work in stock plays Madden has decided to devote herself to traveling attractions for a time. She has been one of the greatest favorites at the Girard Avenue.

MORE INMATES FOR THE HOME.

Fred, Kent, an old actor who has been for a long time at St. Johnland, L. I., in the care of the Actors' Fund, was admitted to the Actors' Home at West Brighton, L. I., yesterday. He is the twelfth inmate of the Home. To-day William H. Danvers, of Philadelphia, will be added to the number of the Home's residents.

NOTES OF NEW THEATRES.

A stock company has been organized and work commenced on a new grand floor theatre at St. Mary's, Pa. It is the intention of the company to make the new playhouse opened to use in that part of Pennsylvania. It is to be known as the Temple Theatre and will be opened in October under the direction of A. F. Way, of Du Bois, Pa. J. S. Spur will be business manager.

The first tier of beams of the West End Theatre has been laid and Manager M. R. Blumberg is sanguine that the building will be completed in time for the original opening date, Sept. 1.

GOING ABROAD.

Clara B. Hunter sailed for London on the "Munich" last Saturday, to be gone six weeks or longer. Edmund Hagan has signed for Channing Olcott company for next season. He will sail to-morrow (Wednesday) on the "Cortlandt" for his home in Dublin, which he has not visited in seven years.

PERSONAL.



Photo by Tolman, Sydney, Australia.

MOORE.—Above is a portrait of Carrie Moore, a young Victorian, who is one of the principals of J. C. Williamson's Australian musical comedy companies. Although only just out of her teens, she possesses considerable stage experience, having made her professional debut while a mere child. She has a good voice, dances well and can act still better.

O'NEIL.—Nance O'Neil has reached Alexandria, Egypt, on her round-the-world tour, and proceeds thence to London, where her season at the Lyceum Theatre will begin Sept. 1.

FITCH.—Clyde Fitch is staying at the Hotel des Thermes, Salsomaggiore, Italy.

HELD.—It is said that Anna Held is negotiating for Jean Richpin's play, Du Barry, and may produce it in Paris.

ARLINS.—George Arlins, who made such a hit here in support of Mrs. Patrick Campbell, has been engaged by David Belasco to be a member of Blanche Bates' company next season. Later on, it is said, Mr. Belasco will star Mr. Arlins.

WALKER.—Charlotte Walker has signed a three years' contract as James K. Hackett's leading woman.

ARDECK.—Agnes Ardeck is in London and will proceed soon to Paris. She hopes to see King Edward's coronation, but may be called to New York at any time.

PERKINS.—Walter E. Perkins entertained Dr. and Mrs. Charles M. Freeman (Mary E. Wilkins) at a box party on Saturday. Mr. Perkins will soon produce a dramatization of Mrs. Freeman's novel, "Jerome, a Poor Man," the unusual popularity of which book is attested by the fact that it is now being published serially in Russia.

KELLER.—John E. Keller produced a new play, Tatterly, at Bridgeport, last evening.

THOMAS.—Augustus Thomas is prominent in a political fight that is agitating New Rochelle just now.

DREW.—John Drew will continue to present The Second in Command next season.

ALEXANDER.—George Alexander has a play by R. S. Hichens that he will produce after the run of If I Were King. Mr. Alexander has deferred his visit to this country until 1904.

SOTHERN.—Mr. and Mrs. E. H. Sothorn (Virginia Harrod) will sail for Europe on the Minnehaha, June 9.

CAMPBELL.—Mrs. Patrick Campbell, in closing her American tour at Pittsburgh Saturday night, spoke appreciatively of her reception here. She said that she would return next season with two new plays, Aunt Jennie, by E. S. F. Benson, and Sudermann's Es Lebe das Leben, translated by an American playwright.

MANFIELD.—Richard Mansfield announces that he will play Brutus in his next season's revival of Julius Caesar. He says that he also contemplates reviving Timon of Athens.

ENGAGEMENTS.

Teale Haynes, sister of Gertrude Haynes, as advance agent for The Fatal Wedding (No. 3) next season.

Billy and Ella Martin, for Down Middle.

Sam Mylie, re-engaged for Hummel's Ideal.

Reinald G. Gray, re-engaged by George Semak as manager of The Quiver's Daughter (Western).

David F. Perkins, by John Barry for The Tyranny of Tears. Mr. Perkins will act as stage-manager.

For Odeon Artistic: Herbert and William, Lillian Tyne, Marcelle Brown, Jessie Weston, Lucie Hartford, Amy Hadden, Anna Howard, and W. E. Colli.

Through the Actors' Society of America: Arnold Brown, for Up York State; Mary Terry and George O. Trumble, for East Lyons; Ed Robson, with Miltenthal Brothers, and Harry Mastayer, with Channing Olcott.

Lillian Stanett, re-engaged for Singletty Johnson in Lover's Lane next season.

Albert C. Davis and Frances Carleton, with Fichberg from New York, coming at the Great Northern Theatre, Chicago, Aug. 18.

John W. Bushman and Harry Bushman have been engaged to originate the parts of Ben Manley and Aunt Samantha in Blanche Bates' production of The Fisher-man's Daughter next season.

Walter Campbell, for A Little Outcast.

Through the Cleveland Theatrical Exchange for the Season: Combs Opera company, to play at Sumner season at the New Amsterdam, Detroit; Frank F. Sullivan, manager; Clara Clark, Emma Clark, Ella Todd, Edna Carpenter, Myrtle Vance, and May Marlowe.

Mabel Hite, for the role of the Wife in C. T. Dancy's new play, The Husband and the Wife.

Henry A. Truax, by W. H. Walker, for The Round-

Pearle Hight, successful at The Telephone Girl.

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

KOLB AND DILL

German Comedians

FIDDLE DEE DEE

We opened here April 7th. Now playing the Seventh Week of FIDDLE DEE DEE and the S. R. O. sign changed from pasteboard to tin.

Note what Ashton Stevens (the Alan Dale of the West on Hearst's San Francisco Examiner) says:—I for one throw up my hands and admit at the point of its own joke that Kolb and Dill are good and Fiddle Dee Dee is a funny show.—Examiner, April 15, '03. All communications care Fischer's Theatre, San Francisco, Cal.

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ALWAYS WORKING.
May 12, Boston Music Hall, Boston; 15, Madison Music Hall, New York; 20, Colosseum Theatre, Jamestown, N. Y.; June 1, open; 4, Forum Theatre, Toledo, O.; 10, San Souci Park, Chicago, Ill.; 20, San Souci Park, Chicago, Ill.; 25, Lake Country, St. Joseph, Mo.; July 4, open; 11, Suburban Park, St. Louis, Mo. Balance of dates in next issue.
JULY 6, 20, 27, OPEN.

ARTIE HALL
"Walk heavy only in Boston, take me back."
Rochester, this week, J. O. Comedy Co.
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4-COLBY FAMILY-4
MASTER FRANK COLBY LITTLE MISS BYRLE COLBY
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The best I have seen.—LEWIS STUART.

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JAMES J. MORTON
Still Acting and doing very nicely for a youngster. Would like to hear from some young lady with money, who will spend it on me. Must be a traveler and use her own name. For Sale or Exchange—One Tiger Den, an Uncle Tom whip and a red necktie—worn only twice.

TOM LEWIS and SAM J. RYAN
For the first time since Wonderland has been in existence, Manager Moore has held an act for three successive weeks, or rather not an act, but the performers. Tom Lewis and Sam J. Ryan will play their third consecutive week at Temple Theatre, and present another one of those uproarious acts entitled "Americans Abroad." The sketch which they have been giving this week, "The Wireless Telephone," has caused rooms of laughter, and it is said that "Americans Abroad" is even funnier.—The Detroit News-Tribune, Detroit, Mich., Sunday, May 11, 1903.

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Regards to Jim Morton, "Proctor's Pet," and Genaro and Bally; also to the rest of the Beefsteak Club

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[illegible]

to make a better thought and memory of the
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to make a nation that we give a nation: we
and gratitude to our President, Mr. A.
who has so nobly carried out his duties.
Mr. A. Dear: May I ask you kindly
the nation? There is nothing I have de-
sired a vote. I had rather be in the
year of looking forward to a House

...the action of America was ...

1

